FASHIONABLE INTELLIGENCE.

Mrs. Schermerhorn's Bal Costume de Rigueur Among the numerous dress balls which have taken place since the commencement of the season that of Mrs Schermerborn, of Great lones street, has been rendered most conspicuous by its magnificence and the peculiarity of the costumes worn at it. It was, as the cards of invitation stated, a bal costume de rigueur of the reign of Louis XV—a period which is distinguished in French history for the remarkable beauty of the costumes worn at court. On this account, and also on account of its nevelty, the costume of the reign of Louis Quinze was selected in preference to any other fo the occasion. I ancy dress balls had become common from their frequent repetition, but we believe it is the first time that a ball of this description has been given in this country. According to the rules, none atended except those who were dressed in the prescribed costume, and the utmost privacy was preserved

The cards of invitation, of which the following is a corect copy, were issued about four weeks before the ap-

MRS. W. C. at home
at home
Monday Evening, Fernuary 27th.
Costume de Rigueur,
Reign of Louis XV.

No. 6 Great Jones street.

About six hundred invitations were issued, but we are informed not more than two hundred and fifty attended of whom the majority were ladies. No expense was spared by individuals in their endeavors to procure perect imitations of the costume of the time. In fact, se particular were they in this respect, that as much as six and seven hundred dollars were paid for one dress, exclusive of jewelry. Some idea may be formed of its brilliancy from the fact that the costumes alone cost between forty and fifty thousand dollars, and the jewelry was worth over half a million. It was certainly a magnificent and costly affair, and passed off in the most satisfactory

nanner to all present.

At ten o'clock the company began to arrive, but it was eleven before the ball commenced. Great curiosity was displayed by a large number of persons, who thronged the street in front of the house, but no desire was manifested to interfere with the arrangements. The salon, or ball room, was richly decorated and embellished in the style of the reign of Louis Quinze, and so strict was the enforcement of the rules that even the servants were dressed in the uniform of that period. At one end of the ball room, which was about sixty feet long, was a raised platform for the orchestra, which was composed of about a dozen performers. The dances were principally waltzes, cotillons, and minuets. When all could be accommodated in the salon were collected the scene was almost dazzling in its brilliancy. The dresses of the men, in particular, were elegant and graceful, and some of them were absolutely sparkling with diamonds. Nearly all wore court swords nd, with two exceptions, every one had his whiskers or imperial shaved off, in compliance with the custom of the court of Louis Quinze. Only those dressed in the uniform of Mousquetaires were allowed the privilege of wear-ing those facial embellishments.

Among the ladies who were rendered conspicuous by their beauty and the richness of their dresses were Miss B-n, Miss T-e, Mrs. W-l, Miss F-, and Miss y. The following is an accurate description of the ost brilliant costumes worn on the occasion :-Miss A. F-r-White silk underskirt bouillions

with tulle, and ornamented with flowers, white point de Brussels flounce above. Overskirt light green silk trimmed with tulle and pink roses, corsage, a la Louis Quinze; powdered hair, with roses and ribbons.

-e-Hair powdered with gold powder, and rnamented with a wreath of pink roses and streamers of pink satin ribbon. Underskirt of rich white satin ned with puffs of tulle and roses alternately, with festoons to correspond.

with bullions de tulle, festooned with rose de chine roses rer-dress of blue and white brocade, trimmed with point ee; stomacher of point lace and pearls; over-dress, oped up with bunches of roses, the same as under-dress air powdered, and glittering with silver, marquise reath of roses with dewdrops of diamonds; ornaments diamonds, pearls, and bows of cherry-colored ribbon. Miss K. W-e-White satin under-skirt, trimmed rith blue ribbons and point lace ; powdered wig; over-

skirt trimmed with point lace.

Miss Mc—y—Blue under-skirt of yellow brocade, looped up with variegated flowers in five different places; sir powdered, and dressed a la Pompadour.

G. B-y-n-White satin under skirt, trimmed with cherry-colored ribbon; over-skirt of cherry-moirie antique, looped up in five places with white and cherry ed roses, ribbon, &c., waist trimmed with diamonds; wig ornamented with diamonds and flowers, and pow-

Miss J-c-y-Train called habit of rich brocade white ground, with large, colored bouquets, richly interwoven with silver and gold-the real Pompadour which was trimmed en fanfreluches-the trim ing of the time, composed of point lace, cherry colored pompons interspersed with silver ornaments. This was looped up with half-garlands of roses and silver branches. The front of the dress (en tablier) was composed of white satin, covered by three large flounces of old point lace, separated by puffings of tulle and fanfreluches over which fell gracefully half-garlands of roses, meeting the habit and continuing all round, and falling over a richly trimmed, white satin under-dress. The corsage cut square a lo Louis Quinze, was also trimmed with fanfreluches to cor respond with the dress. This costume was strictly copied after a picture of Marie Antoinette, at her first reception as Dauphine of France, towards the close of the reign of Louis Quinze. Hair powdered, with gold and silver glit tering in the powder, and ornamented with roses. This

Miss E. J .- White satin under-skirt; over-skirt of antique lace, looped up with pearls; powdered head, with on hat a la Pompadour, set off with white and crimon plumes, Powdered wig.

Miss A. J-n-s-White satin under-skirt, trimm with lace flounces and cherry colored ribbon; over-skirt of white damask looped with cherry colored ribbon; wig or amented with diamonds.

Miss F. D.-Pink silk under-skirt, trimmed very elabo ately with pink ribbon and puffings; over-skirt of lue satin, trimmed with point lace and ribbons, and soped with pearls and pink and blue roses; wig powdered nd ornamented with feathers and pearls, flowers and abbons; corsage with real old point lace and pearls, to match the over-skirt. This lace we are told is a relic of the family, having descended from generation to genera-

Miss M. D.—Green under-skirt, trimmed with white lace and green and rose de chine quillings; overskirt with Brussels lace, flounces, and rose de chine trimi looped up with rose de chine roses; corsage to match ad powdered and ornamented with flowers, pearls, and feathers; shoes with high red heels, rosettes, and dia

nond buckles. Mrs. T-e -Under skirt of rich white watered silk rimmed with old English point lace; upper-skirt of rich scade silk, black ground, looped up with branches of gold and roses; corsage trimmed with lace, and studded with diamonds; hair powdered and ornamented with feathers and diamonds, The dress of this lady was liter. ally covered with diamonds, the value of which alone i

ated a about one hundred thousand dollars. W-d-e -Crimson moire antique, jupe flowered with point lace. The Louis Quinze brocade trimmed with point lace; corsage ornamented with diamonds and rose de chine ribbon, fluted. Powdered bead wreathed with nonds. It is said that the lace on this lady's dress alone cost fifteen hundred dollars, and the whole dress

with jewels, cost seven thousand. D-y-n-White satin under-skirt, with two white lace flounces point d'Angleterre, heading of white satin ribbon. Over-skirt, train two yards and a half long white satin with a quilling of broad ribbon; white satin

powdered. Headdress, lace, point blue ribbon and dia-Mrs. D. was attended by her page Zamor, personated by Master Washington Coster, who was dressed in blue vel vet breeches, white silk stockings, marcon velvet coat

turned over in blue and trimmed with gold lace; powdered Jig and a Louis Quinze hat.

Mrs. P.—d.—n.—Rose colored moirie antique, spotted
with silver and trimmed with pink flowers; hair powlered and trimmed with feathers and diamonds.

Mrs. S-r-n-Uunder-skirt of orange colored sa everskirt of purple colored satin, richly trimmed with old hite point lace; white wig and hat a la Pompadour.

Mrs. H—t—This lady was dressed with exquisite staste, but the want of sufficient rouge somewhat affected the appearance of the tout ensemble. She per-

sonated the consort of Louis Quinze. Mrs. J .- The same taste and judgment was displayed in the dress of this lady, who is a daughter of the

Mrs. B. were distinguished also for the peculiar beauty of their costumes ong the most conspicuous was a lady who attracted

a great deal of attention, partly on account of her beauty, and from the fact of her hair being dressed with blue

Mr. 2-ff-Coat of royal purple velvet with diamond buttons; star on left breast made of diamonds; knee buckles and shoe buckles also of diamonds; wig powdered; lace ruffies, white cravat of lace; white vest, with diamond but-tons and embroidered with gold. This dress, diamonds included, cost, it is said, seventeen thousand dollars.

MR. M—e—Sky blue velvet coat, elegantly embroidered with silver; diamond buckles; rosette of blue ribbons with dismonds; poweered head.

Mr. P-r. Jr.-Coat of blue velvet, richly embroidered with gold; white vest, lace cravat, diamond buckles, and powdered wig. Mr. P. took the role of the Duc de Rich-

Mr. L. L-st-n-Coat of blue velvet, trimmed silver; breeches to match; diamond buckles, and powdered wig.

-n-Crimson velvet coat, richly em Mr. W. L ed with silver and gold; white vest, and powdered head. Mr. Mc-v-Light blue velvet coat, embroidered with gold; breeches to match; diamond buckles, and powdered

Mr. J-c-v-Garnet colored velvet coat, trimmed with gold and silver; diamond buckles and powdered hair: breeches to match.

Mr. H-n-Purple velvet coat embroidered, with reeches to match; diamond buckles and powdered wig. Mr. D-n, (as Zizaanow)-Green cloth coat, with red and silver trimmings; white buckskin breeches; high boots with spurs; black chapeau trimmed with silver;

powdered wig -s-Crimson colored velvet coat, trim-Mr. R-t Jmed with gold and silver; white satin vest; gold buckles set with diamonds: breeches to match: powdered wie Mr. H-n -Green velvet coat, embroidered with gold; breeches of same color; yellow satin vest, and a chapeau a la Louis Quinze; massive gold chain suspended from

Mr. S-n -Crimson velvet coat, embroidered with gold: white brocade vest, embroidered with flowers; crimson velvet breeches, and chapeau.

Mr. W. C. S——n —Dressed in the costume of a colonel of light horse of the reign of Louis Quinze, consisting of scarlet velvet coat and breeches, white vest and chapeau. Mr. L. J-s -White coat, with blue facings, and em broidered with gold; vest of gold colored satin, and chapeau of the period.

Louis XV. in Great Jones Street.

Louis XV. in Great Jones Street.

[From the New York Times.]

The haute societe of our good city are doing their best not to be eclipsed by Paris in fashionable extravagance. The details of the fets and bals contimes of the Court of the Tuileries have wonderfully sharpened their appetite for such exhibitions of folly; and our aristocratic dames have long been busily engaged in qualifying themselves to pay a visit to Paris, by and bye, for the purpose of displaying their graces before their Pasteboard Majesties, now residents there, and to prove in full court that republicans, as they are, they know as well as any one how to carry long trains and move ungracefully in such ridiculous costumes. To this end, all that was needed was a fancy dress ball, by way of rehearsal for their future appearance on that more extensive scene; it was deemed essential to go through beforehand a sort of apprenticeship, in order to become familiar with the respective peculiarities of the noblesse on the one hand, and the lackeys in livery on the other. On Monday, the 27th of February, the new outbreak of folly came to its full manifestation. "Our Best Society?"—the very pick of the hothouse—were the sole participators. The company was choice—indeed, unusually select—comprising; in fact, all that New York possesses in the way of the oldest families and the most lofty-crested aristocracy. The fact is, we have become as exclusive here as the ultra-exclusive denizens of the Faubourg St. Germain, for instance, on the other side of the water; we, too, forsooth, must have our representatives of names corresponding in presage with those of Coucy and Howard, and Montmorency in the Old World. Nobody, then, was admitted into the vast saloons of Mme. S., in Great Jones street, (which, when thrown together, are actually fifty feet in length!) whose ancestors had not, some fifty years before, industriously scrubbed, in person, the door steps of their own houses. Such is the distinguishing test of the pure Knickerbocker blood, everything of a more

wide world before! Our highly esteemed young friends, the New York Boys, attached to swords for the first time in their lives, remoraclessly crushed and tore the rich laces, and trimmings and robes, of the fat dewager round about. Surely, all appeared to display quite enough of luxury—brocades, brocatelles, satin, velvet, and a few diamonds here and there; but as for grace of movement, not a bit of it anywhere! Every single one, cavalier or dame, as extemporized for the occasion, had the air of wearing a badly-fitting harness. Surely, the dress can never change the man, nor give him the manners of another epoch.

The marked feature of this most lamentable pleasantry was the execution of two quadrilles after the style of leminated delacour. Fancy the heavy, clownish nabobs of Wall street, moving awkwardly and grimacing from right to left by way of paying salute. Never were clumsiness and folly more pitiably conspicuous. It was more like a dance of some half domesticated bears than anything else; and even it ceased to be amusing after a time. In order to render the entertainment complete, the noble hosts gave themselves the treat of putting some poor devils of Irishmen into richly laced liveries, and frizzling and powdering their respective locks. It was consequently easy to fancy the whole affair fully up to the level of the aristocratic entertainments of European society; a pleasure, by the way, to which our New York aristocracy is ardently

ing their respective locks. It was consequently easy to fancy the whole affair fully up to the level of the aristocratic entertainments of European society; a pleasure, by the way, to which our New York aristocracy is ardently aspiring, but which it had not hitherto undertaken to make manifest for fear of being ridiculed, or put to the blush, or even worse. Perhaps the present was but a bold experiment; and who knows but we shall see next winter, in Broadway, liveried equipages on grand eleme? How nice that would be for "our best society."

It is not without pain that we see such monkeyisms gaining more and more of a foothold in a society which should continue faithful to its beautiful and glorious traditions of simplicity, labor, and morality. It is but a saddening spectacle to see those whe, by force of intellect, enterprise, and energy, have built up large fortunes, making serious and unheard of efforts in order to assimilate themselves to the pattern of the memorable characters of a disgraceful epoch; to desire to introduce here administrons of European society, and to seem fixious to forget, (or rather cut themselves off from,) the vivifying principle of the American character. Once rich, their efforts appear to invariably tend to efface every trace of their democratic origin, and as on this occasion, to array their persons in the borrowed plumage of a foreign aristocracy. They consequently become neither fish, flesh, nor fowl. Ready to lavish millions upon such miserable fripperies, they will not give a farthing to a noble or generous cause, either here or elsewhere.

But, happily for the future of democracy and of America, such people do not exercise much influence either upon the manners or the controlling ideas of their country. They are only the weeds which everywhere spring up in a rich soil, but at the same time without exercising any very marked influence upon the grand and progressive movement of a form of society of which they cannot be deemed the representatives in any possible aspect of the que

Fancy Masquerade in Houston Street.

On Wednesday of last week, Dr. Garrish, of 546 Housto

street gave a fancy dress masquerade soirée. The com pany were assembled about half-past nine o'clock, comprising a variety of characters of different nations and tribes of people, and of different ages of the world-all masked, some with faces of Grecian and Roman harmony some with old and venerable heads upon young shoulders; some with black, blue and green faces, contrasting strongly with their white necks; some representing th grimacing caricatures of Punch and Judy; some disguised behind a bit of pasteboard covered with silk, excepting two eyelet holes, and fringed with lace; some in masks made of wire, with false eyes painted upon them, looking almost as natural as life; some with monstrous noses and others "grinning ghastly, a horrid smile," and soforth. But the mystery associated with this collection of

nondescripts rendered the first division of the exercise (in mask) particularly agreeable to the stranger in the crowd. They were all strangers; yet in their disguises such was the effect of the natural and genial spirit of conversation among them, that a stranger, in an hour, knew more of the prominent characters about him than he could have learned in a whole evening under the restraints of, Miss Jones, allow me to introduce to you favor my friend, Mr. Brown.

It was not till near midnight that the host of the eve ing was discovered, or could be distinguished from his guests; but when the order was given to unmask, he was revealed in the costume of a Greek chiefmin, elegant and complete. And while he is before us, we may say that his entertainment, from beginning to end, was managed to the full satisfaction of the gents and the unalloyed delight of the ladies. Among the various heroines present were the following:—

Mrs. W—ts—n, the irresistible widow of Carmansville,

in the rich and costly attire of a marchioness of the epoch of Louis XV. Dress, green silk, trimmed with ounces of white Brussels lace; pink brocade over-Miss M., Mr. and Mrs. C-t, the two Miss S-s and | dress, also trimmed with Brussels lace; powdered bair,

lifted up "like a tower." and trimmed with ribbons and flowers; a rich mosaic necklace, and a liberal sprinkling of diamonds, in addition to her eyes. Some ancient philosopher, of a crusty disposition, has declared that an intelligent and handsome widow makes the young girls stand out of the way." But he was a vile old wretch that said so; for, in this instance, it was difficult to say whether the "handsome widow" was more the rite of the gents or the ladies. We know, too, that

"He would ask her for the dance Who never danced before." Mrs. Dr-ke, of Boston, as Lady Gay Spanker, quite the lady, agreeably gay, and every inch a spanker. Fine face, and eyes dark as the reflection of a raven's

Mrs. B-gl-y, of Broadway, in the character of Ar dine, from the opera of the "Bohemian Girl." Richly dressed with diamonds and jewelry, enough to excite the envy and admiration of all the Gypsies. Summer, delightful pie nies in the woods, and such scenes, were vividly recalled to mind in her presence.

Mrr. R-yb-lds, Fourteenth street, as a Spanish lady -reminding us of the beauties sometimes to be seen on the Prado of Madrid, and of the soft eyes which the traveller encounters among the wild, romantic regions of

Mrs. St-rchn-st, of Brooklyn, a Polish lady, as the name suggests, fair, with those "blue eyes of a north-ern clime;" dress, velvet trimmed with silver lace and

Mrs. L-fs-ng, of the epoch of Louis XIV.; co rich and tastily combined. Paul Pry remarked that she was beautiful in anything; and the lady bowed as if it

were an every-day compliment.

Mrs. Cl—ke, of Broadway, as Mercedes of Monte Cristo; crimson boddice, of Swiss pattern; crimson and skirts, black gaiter-boots, high heels, tipped with red, scarf of crimson silk, flowing back from the crown of her head nearly to the floor; arge ebony cross resting upon the fine white muslin drawn up about the neck-figure as elegant as that of Soto. Dress brought from Paris; and we would almost think that the wearer, with her large dark eyes and abundant suit of raven hair, was a transplantation from the vineyards and sunny fields of southern France Mrs. Gr—tt—n, a sweet and blooming bride, and Miss All—n, her bridesmaid, amiable, affable, and modest

Mrs. B-chn-ll, the mother-in-law of the bride, completed the happy trio.

Mrs. M-nr-e, as Cracovienne. Good. A lady with a fine figure is apt to understand the dress which be. We sometimes think they must pay a good deal of attention to this branch of natural philosophy, or their notions of taste are instinctively appropriate in

Miss B-uce, as the Goddess of Liberty; modest and unobtrusive, yet conspicuous among the desirables of the

Mrs. M-n-ll, as the "Maid of Athens ere we part." White satin, with silver embroidery—admirably adapted to her fair and clear complexion. She sings well, and gave the company at the piano several choice passage from Ernani, Puritani, and Lucia, much to the gratifi-

all.
"Oh, sing to me that song agai
That sweet, undy ing strain."

Mrs. McKn—na, as La Fille du Regiment. One would think that the dispensation of a glass of brandy to a suffering soldier from such a pretty vivandiere would cause him to forget his wounds and rise to his feet to salute her. We would never excuse him if he didn't-

-se, as a Quakeress, and Mrs. Barney as a natron; both characters well sustained in costume and in deportment, though they declared that these worldly pastimes verily moved them in the spirit to be present on this occasion to judge of the beauties of the Schottische and the Polka for themselves. And, verily, as these fair friends were edifying, so were they much edified withal.

Madame J i. as a Marchioness of the court of Louis XIV. White satin, flounced with blonde lace; pink flowered overdress, and powdered hair, tasteful hat and feathers. Charming woman, and as graceful in her movements as she was engaging in her manners.

Mrs. Gibson, as Queen Victoria-rich costur trail. Her reign was unclouded, and marked by the dutiful devotions of her subjects. Miss Pr—h, as a peasant girl of Normandy—Youth-ful and beautiful, fresh and sparkling as a May morning

among the mountains.

On her white breast a sparkling cross she wore,
Which Jews might kiss and infidels adore.

Mrs. C—nn—ry, of Brooklyn—Purple velvet dress, trimmed with Brussels lace; white lace habit skirt and sleeves, with roses and pink ribbons, jewelry and trin-

kets. A welcome acquisition to the fair throng. Mrs. Dr. Kn—ht, from — Falls, N. Y.—Spanish girl; skirt of scarlet Cashmere; boddice, scarlet trimngs and gold buttons; white muslin apron, tri with lace; head dress black lace, trimmed with orange ribbons; gold chain, with jewelled cross depending from

"I saw her in the mazy dance—
Methinks I see her yet;
And that sweet face and those blue eyes
I never shall forget." Mrs. J. C-nn-y, Brooklyn-Elegant court costume of Louis XV.
"Leave but a kiss within the cup,
And I'll not ask for wine."

The gentlemen we are compelled to dispose of in a very summary manner :-Mr. N-w-ll, courtier's dress of Charles L.: Mr. Cl-rke, as a Greek; Mr. M-n-d, Span ish cavalier; Mr. W-ds, Marquis of Louis XV.; Mr. Br-ggs as a jack tar; Mr. St-t-all, in domino; Mr. L-d-ll, as a monk; Mr. R-d-ng, as Miss Ophelia Capital; Mr. H-gh-ton, as a débardeur-very fine; Mr. B-uce, as an English sportsman; Mr. B-uce, Jr., as Shylock; Mr. Sl-yter, as a Chinese Mandarin; Mr. Slayt-r, Jr., as a jockey; Master Henry Garrish and a little Miss Houghton each in the fancy character of a débardeur. And there were other characters-monks and friars, and Night and Morning, and Mrs. Partington, and Paul Pry, and Robert Macaire, kings, princes, pirates, and what not-in all, a company exceeding-one hundred per-

At midnight there was a supper, after which the dance ing was resumed with renewed spirit and animation; perhaps the champagne may have had something to do with it-we do n't know; but about three o'clock the pageant

dissolved,
"And like the baseless fabric of a vision,
Left not a wreck behind."

Mrs. Taylor's Fancy Dress Ball at Wash Ington.

WASHINGTON, March 5, 1854. A very imperfect and incomplete description ion having appeared of the brilliant fancy ball at the "ancient castle of the Capulets" in this city, on Monday last, I have felt impelled, by a sense of justice to the

many lovely ladies so unjustly omitted and unnoticed, to send you an attempt—however inadequate—to at least record some of the charming costumes, with the appropriate initials, of these slighted fair ones. It is indeed true, as the writer referred to mentions

that this anxiously expected fite had been postponed for some days; but he does not do the fair entertainers the justice to state that this had arisen from a kind regard to the comfort of their guests, in consequence of the severe storm of snow which had rendered the carriage ways almost impassable. At length, however, the much desired evening came, and the antique mansion of the Capulets was brilliantly illuminated for the grand occasion; and no imagination can well conceive a more enchanting coup d'ail than was presented to the admiring gaze of the spectator by the picturesque and dazzling groups of tastefully and in some cases gorgeously attired participator in this fair scene. In vain, however, I would here remark, did I gaze in expectation of the gallant Romes who should excite the desp interest of the spectators by his anxious search for the fair goddess of his idolatry.

It has been my good fortune to attend, in various por tions of our country, many similar festivals, but never one so truly beautiful, interesting and select as this, for in place of the dense and motley throngs usually found at these so generally over-crowded assemblages, there were just a sufficient number to render the effect complete and perfect.

In my attempt to furnish a more full and complete list of the performers in this mimic scene, I can only promise to afford a somewhat better one than that of the "Look er on" in Verena; and in doing so, I will follow his ex-ample in adopting an alphabetical arrangement, which plan introduces first the name of-

Mrs. C—a—t, who gracefully represented, in an antique dress of rigid simplicity, the wife of our great philosopher and statesman, Franklin.

Mrs. C.——i personated most gracefully the Norma of Grisi, in a beautiful flowing robe of white, with a mantle

of dark marcon or brown, fastened with jewels, and he head encircled with a most becoming wreath of ivy. Miss C——s, the Rose of Washington, whose appear ince was, as usual, most lovely in the classical white dress and white turban of a sybil—not the gorgeous Eu-mean sybil of Dominichino, nor the Persian sybil of Guer-

cine, but the more chastely and simply draped sybil o

cine, but the more chastely and simply draped sybil of our own Huntington.

Miss B—n, of Norfolk, moved gracefully as a charming Paysonne, or Contadina, of the South of Europe, with the appropriate insignia of the wheaten sheaf and the rustic bay rake.

Mrs. E—y most admirably and successfully personated an English housekeeper of the olden time.

Mrs. F—y was most fascinating in her beautiful costume of Pecahontas.

Mrs. H——n, of Virginia, was truly radiant in her appearance; brilliantly dressed as Night, enveloped in a gorgeous veil of black lace, spangled o'er with dazzling stars and signs of the Zodiac,

"She walked in beauty like the Night
Of cloudless climes and starry skies."

There were two or three other ladies sweetly representing the effigies of Night, but none quite so strikingly as the beautiful Mrs. H——

Mrs. H——I wore, with great elegance and dignity, the very beautiful dress in which her relative, the lady of President Monroe, had been presented at the Court of St. James.

Miss H——n was a most attractive nun, though we

President Monroe, had been presented at the Court of St. James.

Miss H——n was a most attractive nun, though we could not say of what order whose rules should be so liberal as to dispense with the usual interdiction of such worldly scenes of festivity and mirth into the spirit of which she so fully entered.

Miss B. H——n, a lively Gipsy, in a most picturesque and becoming dress of variegated colors.

Mrs. K——e looked even more beautiful than usual as the gorgeous Aurora, (fair daughter of the Dawn,) in a superb dress of rose color and white, with a splendid golden crescent on her fair brow.

Miss C. McK——n, the Lily of Washington, most sweetly and beautifully represented her lovely sisterhood of flowers, enrobed in a graceful dress of flowing white.

"She seemed a spirit, gently calm and bright," It is fair lady was said to personate the "White Lady of Avenel."

Avenel."

Miss W—a McK—n was a lovely and dashing Maid of Athens, and her sister M—y a most sweet and attractive Swiss peasant girl.

Miss M—r was more than usually beautiful in her exquisite dress of a Greek girl.

Miss M—n, of Alexandria, also personated most sweetly a Greek maiden; and well to these lovely Ionian ladies (including Miss W—h) may we apply the lines of Byron—

Their sweet and classic features, their gorgeous dresses.
Their full, dark eyes, and soft seraphic cheeks
Crimson as cleft pomegranates—their long bright tresses—
The figure that enchants—the eye that speaks—
The sweet innocence that buoyant childhood blesses

Crimson as cleft pomegranates—their long bright tresses—The figure that enchants—the eye that speaks—The sweet innocence that buoyant childhood blesses Made a charming picture of these lovely Greeks."
The two Misses M—y were amongst the most charming and attractive ladies present—the elder most gracefully and beautifully dressed as "Union," in the glorious flag of our country; and the younger as a bewitching little "Red Ridinghood."
The two Misses W—h, (daughters of the late gallant General W—h,) looked most lovely in their exquisite and becoming costumes—the elder as the beautiful and charming daughter of an Indian chieftain, and the younger as the lovely Medora—
"—and sweet around Medora shone
Bright, nameless charms, unmarked by her alone,
With heart whose softness harmonised the whole—And oh! that eye was in itself a soul."
The ladies of the family of our fair entertainers were all most tastefully and becomingly attired, Miss T—e admirably representing the celebrated Madame Pompadour; her sister, Mrs. T—e, as a charming little "belle Eccosaise" in the character of "Highland Mary;" Miss E—a T—e, as a lovely Paysanne of the south of Europe; Miss E—e T—e, as a quelt and attractive little Quakeress. These ladies were the admiration, in their several spheres, of all beholders.

Of the gentlemen, arrayed in alphabetical order, first comes

Of the gentlemen, arrayed in alphabetical order, first Mr. B—n, who well personated the stately Sir Charles

Mr. B—n, who were personal formalison.

Mr. B——y, of New York, was splendidly and becomingly dressed as King Charles II.

Mr. B——e was elegantly attired in a gorgeous court dress of the time of George II.

Mr. B——e, of Georgetown, and Mr. S—h, of Washington, were the "counterfeit presentments" of two compromise, or non-committal men—half white and half black.

compromise, or non-committal men—half white and half black.

Mr. C——r, of South Carolina, appeared in a very rich dress, as Hamlet, and sustained the character well throughout the evening.

Mr. C——g, of New York, wore the very pretty dress of a French "Debardeur," which greatly became him, and gave him a very interesting appearance.

Mr. C——s was an excellent representative of an Indian of the Choctaw tribe.

Mr. H——s and Mr. H——n appeared as sailors, and looked their characters well.

Mr. H——d, of Boston, was attired in a gorgeous dress and lofty plumes, as the Doge of Venice.

Mr. H——n, of New York, wore a very handsome Hungarian costume.

Mr. L——s appeared to great advantage in a beautiful dress, as "Wildrake."

Mr. M——n was a Turkish Pasha, and looked the character well, though the dress was rather too dark.

Mr. M—— looked extremely well in a splendid light velvet court dress.

Mr. M——hos a beautiful and becoming Turkish costume of rich white silk, and superb jacket of green and gold.

Mr. M——o appeared as a Spanish Don, with a hand-

Mr. K.—n wors a beautiful and becoming Turkish costume of rich white silk, and superb jacket of green and gold.

Mr. M.—o appeared as a Spanish Don, with a handsome light colored dress, and black velvet cap.

Mr. F.—e, of Boston, personated the venerable orator, Cicero, and occasionally quoted from the orations of "the old man elequent" of Rome. This gentleman and "Hamlet" were the only two who carried out their characters in speech during the evening; and we were several times much amused at some passages between Hamlet and Cicero, who was constantly mistaken by Hamlet for his father's ghost, (from the fact of his dress, hair and beard, and face, being entirely white and ghastly in appearance). When Hamlet, therefore, exclaimed, at first beholding him—"Angels and ministers of grace defend us!" &c., the venerable Cicero became very indignant at Hamlet's error, and cried out—"I am no ghost—I am a Roman Senator;" and Hamlet would strive to allay his indignation by the quieting words—"Rest, perturbed spirit, rest, and I will average thee." We amused ourselves during the evening by following the course of Hamlet to watch "the method of his madness," and were amused to perceive him making the venerable Judge P.—r, of New York, his Polonious, the lovely and genter Missale. The superbola of the Missale. We had not harming entertainment, and went off, in all respects, most dmirably.

Theatres and Exhibition
Bowery Theatre.—The drama of "Uncle? om's Cabin" has at last been removed, and Mrs. T. S. Hamblin, the celebrated tragic actress, will open her engagement on Monday evening, March 13th, in Shakspeare's great historical play of "Macbeth." Mr. E. Eddy, who has been starring through the country for the last two months, will also appear, together with Mr. J. R. Scott. The play of "Charles the Second" will be performed, in which Mr. Scott sustains the part of Captain Copp.

Broanway Theatre.—The justy nonular American tra-

BROADWAY THEATRE.—The justly popular American tragedian, Mr. Forrest, has returned again to New York, and will appear to-morrow evening at this theatre, as "Hamblet." He will be supported by Mr. Conway as the Ghost, and Mr. C. Pope as Lacytes. Mme. Ponist plays Ophelia. The concluding farce will be "Antony and Cleopatra," the chief characters being sustained by Miss J. Goughenheim and Mr. W. Davidge.

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BURTON'S THEATRE.—Mr. Jordan's benefit comes off tomorrow evening, on which occasion three fine pieces are
announced. The laughable comedictat of "John Jones"
is the opening feature; Mr. Burton as Guy Goodluck. The
comic play entitled "The Lancers" follows, the cast of
which comprises the names of Burton, Jordan, Fisher,
Mrs. Hughes and Miss Raymond. The laughable drama
of "Robert Macaire" is the last piece; Mr. Jordan as
Robert, and Burton as Jacques Strop.

NATIONAL THEATRE.—As usual, "Uncle Tom's Cabin" in
the evening, and in the afternoon the "Drunkard," in
which little Cordelis Howard appears as Julia, the drunkard's child. Tuesday Mr. J. J. Prior has a benefit.

WALLACK'S THEATRE.—"The Bachelor of Arts." "Pop-

WALLACK'S THEATER—"The Bachelor of Arts," "Popping the Question," and "Mr. and Mrs. White," are the pieces to be performed on Monday evening. Mr. Lester's Harry Jasper is a very fine piece of acting, and well worth going to see. Mr. Thompson, as Andrew Wylle, is also yery good.

also very good.

BARNUM'S MUSEUM.—"The Old Brewery," in the evening
Mr. Clarke and Miss Mestayer perform the principa
characters. In the afternoon the Nicolo Family will appear in their beautiful exercises and the laughable
farce of "An Alarming Sacrifice" will be played.

CHRISTY'S MINISTERES.—This old and popular or ntinue their performances every evening, at Me Hall, 472 Broadway, and are well attended. Hall, 472 Broadway, and are well attended.
Wood's Minstreis.—The new song of "Hazel Dell"
will be introduced for the first time to-morrow evening.
Beckiky's Sernaders draw crowded houses nightly
at their Ethiopean Opera House, No. 539 Broadway.
Campell's Minstreis.—This new band of negro min
strels give their performances at 495 Broadway.

BROADWAY MENAGERIE.—The King of Lilliput, the Mam moth Lady, the wrestling bears, and Herr Drieabach, are to be seen at the great saloon of the Menagerie every day and evening.

dry and evening.

EMBRITON OF THE WHOLE WORLD is visited by crowds every day and evening.

BROOKEYN INSTITUTE.—The funny little magician and ventriloquiat, Signor Blitz, is astonishing the worthy citizens of Brooklyn.

Mr. Alken's version of ''Uncle Tom's Cabin,'' which has been played at the National two hundred nights, is to be played in Canada. A good company has been formed in this city, under the management of Mr. John Crouts, a well-known actor and manager. He has leased the theatre at Montreal, and will open it next Monday. As the province of Canada is puffed in the piece as being superior to the United States, we presume that the enterprise will succeed.

Mr. Bourcicault is at work upon a new comed "The Fireboy." It will be his first essay at A comedy.

E. P. Christy intends to enlarge his hall by running it back to Crosby street, which will enable him to seat 2,500 people, with sufficient stage room to produce operation pieces.

An Important Treasury Department Decision.—A claim was not long since made against the United States by the agent of a State, under an act of Congrees, reimbursing to the State certain expenses in calling out troops, &c., for payment of clerk hire, stationery, and other charges incurred in preparing the accounts of the State for presentation against the United States. The claim was rejected, on the ground that the expense accrued after the passage of the act, and was not, therefore, within its provisions, and also on the general ground that the expense of preparing and presenting claims should in all cases be defrayed by the claimants.—Washington Star, March 8.

FROM SAUT STE MARIE.—J. V. Brown, Esq., has resigned his position as the Canal Company's Land Agent, owing to some misunderstanding or difficulty between him and Mr. Harvey, and suits have been commenced between them, which may result in something spicy from the frozen regions, for the opening of navigation.

Egyptian Art_Dr. Abbott's Collection.

SECOND ARTICLE. We learn with regret that Dr. Abbott's valuable and in teresting collection of Egyptian antiquities will close at the end of the present month, and that then, if the subscription set on foot last year for its purchase be not completed, it will either be conveyed to England or broken up and disposed of piecemeal. We trust that there is sufficient good taste and public spirit amongst us to prevent either of these latter eventualities from coming to pass. The ill success which the exhibition has met with since its arrival in New York reflects sufficient discredit upon us without our neglecting to profit by an opportunity that will never again present itself-of forming the nucleus of a national museum, which from this small beginning might ultimately vie in interest with those of other countries. Although the Egyptian departments of the British Museum and Louvre undoubtedly possess greater numerical value, they can hardly be said to exceed in variety and interest this complete and admirable ection. In its diversified contents will be found illus trated all the social, religious and political characteristics of this singular people, in every variety of phase, from their regal processions and festivals down to the rude labora and amusements of the lower conditions of life. To those who would measure the actual progress of civilization in the thousands of years that have elapsed since the objects here displayed had practical application to the wants and uses of man, this collection presents evidence of the slow ness with which the human race advances towards per fectability, (if, indeed, such a state be ever attainable.) and of the comparatively little progress that has been since made in many of the arts that contribute to the enjoyment and embellishment of life.

Notwithstanding the theories to which the discoveries of Layard and Botta at Nineveh have given rise, there is no doubt that to the Egyptians we owe the first elements of civilization. Take, for instance, the discovery of the art of writing. Whilst the origin of almost all other al phabets can be traced by history or analytical processes hat of Egypt is unknown. At the earliest times of which we have any relies it was as perfect as it was at any of the latest Pharaonic periods. The researches of Lamb and others show that it must have existed before the use of the solar month n Egypt, which astronomical observations in Egyptian records prove to have been adopted at an epoch close up to the Septuagint era of the Flood. Whether the art of writing, as practised by the Egyptians, was invented b them, or was merely the re-discovery of the primeval al-phabet, which may have followed close upon primary re-velation and been lost by the dispersion of the different tribes and races, cannot, of course, be determined; but it is certain that to them belongs the credit of a parent system, to which the origin of the phonetic characters all other nations, not even excepting the Hebrew, may be traced. In the collection of Dr. Abbott will be found some of the most perfect specimens of early Exyptian writing extant. Amongst others, we recommend to the inspection of the curious a magnificent roll of papyrus in the Hieratic character, about thirty-six feet long, and in such excellent preservation that it does not require to be

stretched on paper.

The origin of this singular people is involved in great obscurity, but the form of the skull, features, and other physical evidences, would go to establish the conclusion that they were of a Caucasian race. Sin Gardner Wilkinson thinks that the Egyptians came to the Valley of the Nile as conquerors, advancing through Lower Egypt southwards, and entirely repudiates the on that they descended and derived their civilization from Ethiopia. Though a country which played a dis-tinguished part in the early history of the world, the extent of Egypt proper was very limited, consisting merely of the narrow strip of land between the Medi-terranean and the first cataract, about seven degrees and a half of latitude. From the statements of the author to whom we have just referred, the population of this small tract of country must at one period have been nearly as dense in proportion as that of Europe; at present it numbers little more than two millions. Josephus reckoned a population of seven millions and a half in the Valley of the Nile alone; but this calculation must have

been greatly overstated. Of the gross and material character of the religious worship of the Egyptians, the uninformed visiter will derive a forcible idea from the many mythological images with which this collection abounds. The most remarkable of these are three large mummies of the sacred bull Apis, found in the tombs at Dashour, The Egyptians honored him as an image of the soul of Osiris, the hypothesis being that this soul migrated from one Apis to another in succescession. His death was a season of general mourning, and his interment was accompanied with the most costly ceremonies. One of the most beautiful objects in the callery, however, as a work of art, is an exquisitely carved statue of the god Thoth. It is only about two inches and a half high, and is in a state of perfect preservation. It was found at Memphis, and is of the mos

ancient style of sculpture. of the Egyptians, unlike that of the Greeks, had confer red no real benefit on art, the gross nature of the objects selected as representations of their deities, and the arbirary regulations imposed by the priesthood, in order to preserve the immutable character of their religious symbols, having an inevitable tendency to cramp and restrain rve the immutable character of their religious symhe inventive faculties of the artist. We have not yet

done with this branch of our subject. Colossal magnificence seems to have been the chief aim, as it may be said to have constituted the chief merit, of Egyptian sculpture. The imposing effect produced by this vastness of proportion is, however, apt to be mistaken for the result of a combination of higher qualities to which they could lay no claim. The degree of credit to which they are really entitled for this characteristic is so correctly defined by a writer who has devoted profound attention to the subject that we can-

devoted profound attention—to the subject that we cannot do better than quote his opinions:—

The fondness which the Egyptians display for the colossal in sculpture is characteristic of a people who professed an unlimited command of material and labor, but were ignorant of the source from which sublimity in art arises. As they placed their figures on a level with the eye, they gave full effect to their gigantic size; but the effect thus produced is akin to that of exaggeration in style. The sense is astonished by a statue forty feet high, but after the first startling impression has subsided its incongruity with all around it is forced on the mind, and the effect is lessened by repetition. This applies more to colorsal statues forming a portion or an appendage of building, than to those which are detached. The statue of Amenophis standing alone on the plain of Thebes, or the Sphinx on the solitary hill of the Pyramids, seem in harmony with their adjuncts, and never cease to be sublime.

The art of painting must have been practised at quite

The art of painting must have been practised at quite as early a period amongst the Egyptians as that of sculp-ture. It is true that we have fewer evidences of its use, owing to the perishable nature of its materials, but there is no reason to doubt that it was coeval with the sister art. It was characterized by all the defects and absurdities observable in the works of sculpture, and was employed in the treatment of similar subjects. In one respect-that of the easier manipulation of its media-it was perhaps more susceptible of progress; but it was held back by other difficulties, arising from causes over which it could exercise no control. It was made almost entirely subservient to the requirements of sculpture, and was drawn still closer within the narrow circle of religious influences, the use of particular colors being proibited except in the treatment of religious subjects. t was a general practice of the Egyptians to color their statuary, and to such an extent was this passion for ornamentation carried that the bas-reliefs on the walls and ceilings of their temples and palaces seem designed as much with a view to soften the glaring effect of the pigments as to preserve the continuity of the architectura lines. Numerous as were their efforts in this as well as in the sister art, they made comparatively but little progress in it, owing to its greater dependence and servitude. Their drawing was incorrect; they had little or no knowledge of the rules of perspective, or of light and shade, and in laying on their colors they sacrificed fidelity to nature to the richness and harmony of the general effect. We ought not to be surprised at these faults when we consider that the Egyptian painters were chiefly employed in coloring the shapeless and expression-less blocks which were dignified with the name of sculpture. This servile employment of their capacities deprived them of that independence of thought and thirst for investigation which would have resulted from their being thrown entirely on the resources of their own

practice of distemper, the various grounds destined for the picture being similarly prepared; but they had no knowledge of fresco painting, which, from the rapidity required in its manipulation, demanded a greater knowl-edge of outline and color than they possessed. That, when left to the unfettered exercise of their own imaginations, the Egyptian artists were capable of attaining a high degree of excellence, and a close approximation to nature, we have abundant proofs in the various objects of luxurious and ornamental appliance with which this collection is filled. In the bronze castings of reptiles, and other ornaments imitating life, this is particular larly noticeable; and their vases, jewelry and furni-

art. Their mode of operating was not unlike that of the

ture, all display surprising taste for a period which is considered the infancy of the arts. The architecture of the Egyptians was coclosely iden-

tified with and had such a direct action upon their efforts in the imitative arts that it is impossible to separate to assist or retard their progress. Aiming at the same objects, and governed to a great extent by the same laws, they formed a close and inseparable alliance which en-abled them, in defiance of the ravages of climate and age, to accomplish the purposes which had called them into ex-istence. Considered in their joint results, they present us with an ensemble of power, genius and skill, which in-spires us with feelings of wonder and reverence; viewed independently, the impression is imperfect and unsatisfac-tory. Painting and sculpture were in fact component parts of architecture itself. There was scarcely a por-tion of the Egyptian palaces and temples to which they had not contributed their choicest efforts. The buildings themselves seem to have been raised with a direct reference to the accommodation of the statues of the det ties and kings, as may be seen by the manner in which they are built into the walls or architecturally attached to the columns of the edifices. One of the chief object in the construction of the Egyptian temples appears to have been to impress the mind of the worshipper as he approaches the sanctuary with a sort of progress

verence and awe, and for this purpose the architect availed himself liberally of the aid afforded by figures of colossal dimensions, so artificially grouped as to secure the desired effect. Long avenues of Sphinxes, combining human and animal forms, (those of the lion and the ram being chiefly employed. ployed,) served to fill his mind with an overpowering sense of the physical as well as spiritual attributes of the gods, whilst the huge figures that confronted him at the portals put the climax to his terrors. Another fathe votary was the artificial elongation of the perspective by gradually diminishing the heighth of the doors leading into the sanctuary. With more enlarged views, both of religion and art, we can nevertheless realize he effect which this combination of the idea of space, with huge and startling effigies, must have had upon the minds of the superstitious. So little was the trick ery of art understood at that period that the awe in spired by these simple arrangements must have been attributed to some subtle and overwhelming influence arising from the immediate neighborhood of the Deity.

The architecture of the Egyptians is pervaded by the rame defects which we have already pointed out in their works of painting and sculpture. We notice in it the same heaviness, the same ignorance of the rules of art, and the same reliance upon vastness of proportion as a means of producing sublimity. The pyrami which was probably first adopted from the idea of dura bility which attaches to it, seems to have become the leading feature of its style, and to have imparted its ungraceful character even to details in which that quality could not be ensured by it. Yet we are told by travellers that the heaviness of the Egyptian columns and orntation as scarcely perceptible, and, indeed, ap-almost symmetrical, when viewed in the light shade of that peculiar atmosphere. That the

yptians themselves were aware of the heaviness their columns is evident from their efforts to lighten the effect by a multiplication or breaking up of the lines. Thus, in the earliest efforts of which we have any distinct and satisfactory evidence, we find it attempted by fluting, and subsequently by striating and indenting

them, so as to convey the appearance of united sten bound together by horizontal bands. Whatever merits the architecture of the Egypti may be said to possess seem to have been the result rather of blind exploration than of settled principles. They had no correct scale of proportions, and appear have arrived slowly at a conception—an imperfect one, it must be confessed—of those natural laws that suggest, for instance, the relative size of the shaft to its or the strength of the column to the weight it is inte to bear. In forming an opinion of any system of archi tecture we are first naturally led to an examination of its columns and capitals. Of the former there were but two prevalent kinds in Egyptian architecture, which were, however, enlivened by a variety of capitals, forms of which were generally taken from flowers, plants, and trees. The lotus, the papyrus, the palm, and other native productions, suggested ideas and combinations, which, transferred to the atmosphere of Greece, expanded after a while into those graceful and classic styles of ornament which modern nations, in their poverty of invention, are compelled to adopt as the most

beautiful and perfect in art.

If the Egyptians did not carry the arts to any very high degree of perfection, to them, at least, belongs the honor of having watched over their infancy, and first developed their capabilities. Even the errors which they commit ted may be said to have proved useful, by demonstrating to those who came after them that there are nobler ob-ects of ambition in art than the illustration of regal vanity or slavish superstition. Their conceptions at times attained the height of sublimity; and had their means of execution but equalled their ambition their works could never have been surpassed. whose destiny it was to struggle for ages against the de basing and soul-destroying influences that chained them down. What they accomplished they effected with out aid from others, or the light of previous experience Imperfect as Egyptian art may be, it possesse of grandeur and sublimity which have not only served to stimulate the ambition of other nations, but to trans mit the memory of their achievements to the remotes

In the articles which we have devoted to this subject we have endeavored to show that there is in this muse a higher purpose and utility than the gratification of the sity that seeks to dissipate the ennui of vacant minds. We look upon all such collections as great mora auxiliaries by which instruction is conveyed in its most pleasing and attractive form. When we recollect the crowds that we have seen thronging the Egyptian collections in the British Museum and the Louvre, we cannot help feeling surprised and pained at the contrast which this gallery presents. The sound of a footfall but rarely disturbs the relics of the votaries of Isis, and so far as the New York public are concerned, they might as well have slumbered on in the dust of Memphis and Thebes. And yet we talk of our intellectual advancement, and boast of our progress in the arts of civilization! It is only the ignorance of vain pretension that disdains to profit by the lessons of the past.

LARGE ROBBERY IN CHICAGO—IMPORTANT ARRESTS.—On Tuesday afternoon an Englishman, named Barry, arrived in town by the Michigan Southern Railroad,
and soon after landing he went into a saloon near the depot of the Rock Island road and obtained a glass of liquor.
He then went back to the cars and found an acquaintance with whom he went to another saloon and obtained
more liquor; this done, they walked about town until after dark, when Barry went into the State Bank and desired to deposit some money. Seeing him partially intoxicated, permission was given him to leave his money,
whereupon he counted out \$1,000, and a certificate of deposit
for that amount was given. He then left the bank and
was found in the night by the police lying on the sidewalk on Polk street in a helpless state, produced doubtless by drugs. He was taken to the watch house where,
after recovery, he discovered that he had been robbed of
about \$2,000 and his watch. Finding where he had been
upon first reaching the city, the Captain of the Watch,
and some of his assistants, arrested Edward J. Maton,
Wm. Morriscy, Eugene Lemar, Morton Hrooka, and John
Peterson, and after searching the houses of Maton and
Lemar, returned to the watch house with the stolen projerty, besides various articles of clothing, jewelry, &c.,
which had been secreted about the premisses of the accused, and a large number of burglars' instruments. At
Maton's saloon Barry's watch and some of the money
was found in a straw bed. Among other things captured,
there were fourteen carpet bags and a large quantity of
fine silk handlerchiefs. At Lemar's house were found
money, hives, jewelry, chloroform, nitric acid, and all
manner of tools peculiar to "the trade."—Chicago Press,
March 2.

ACCIDENTS AT WHEELING, VA.—A chapter of accidents occurred at Wheeling on the 3d and 4th inst. On Friday Mr. Theodore Zahrling, employed at a four mill, was caught on a large vertical shaft, in rapid motion, by his clothes getting entangled in the machinery, and was carried up and around the shaft, striking many times against the surrounding timbers and machinery. He was horribly mangled, and died in a few hours. The same night two workmen were injured by a rock falling from the roof of a tunsel on the Hempfield Railroad; one so severely as to prevent recovery. On Saturday morning, Mr. Thomas Young, a glass cutter at Sweency & Son's glass works, was caught by a belt, and drawn around the shaft with great velocity. The shaft made some one hundred and sixty revolutions before the engine could be stopped. He had on two shirts, which with his other clothing was twisted so tightly around his body that they had to be cut off before he could be extricated. Not-withstanding he was almost literally skinned, not a bon was broken, and there was no appearance of internal in jury.

THE MINERS' STRIKE IN CUMBERLAND—SERIOUS RIOT ANTICIPATED.—The miners in the Cumberland coal region had a procession on the 4th inst., carrying with them banners on which were inscriped "Forty Cents per Ton—Victory or Death!" They went to several mines and forced the miners to quit work. It is reported that three hundred miners are coming from New York, all armed and determined to protect themselves. Bloody riots are anticipated.

Canal Boat Owners on a Strike.—The capitains and owners of canal boats on the James River Canabave made a strike for higher freight. A notice appears in the Lynchburg Virginions, signed by a number of them, that owing to the extraordinary high prices for hand hire, and the present high prices of all kinds of provisions, increased rates for all freights to en on board their boats, will be charged.